

of Shrewsbury; and every detail of the building is being carried out by Mr. Pugin in the style of the time of Edward the Third. A great part of the church will be left open, without either pews or seats, and 3,000 persons may be easily accommodated on the floor. No galleries of any description will be introduced, but all the internal arrangements will be strictly a revival of those which were anciently to be found in the large parochial churches of England. An episcopal palace, a convent for the Sisters of Mercy, with spacious sacristies, houses for the clergy, and parochial schools for both sexes, are also in course of erection. Here the heads of the Roman Catholic church and colleges are to congregate periodically.

DESCRIPTION OF THE WALHALLA, AN EDIFICE ERECTED AT RATISBON, BY THE KING OF BAVARIA.

THE idea of raising a monument to the great men of Germany originated with the present king of Bavaria, when he was crown prince, and only twenty years of age. It was in 1804, according to the inscription upon the pavement of the temple, that this noble project was first contemplated by the prince; and though delayed and interrupted at that period, and for some years subsequently, by the disturbed state of his country, his design was never abandoned; but, conceived in youthful ardour, has been prosecuted with manly energy and constancy, and at length, in the summer of last year, received completion in the magnificent edifice, the Walhalla, which now adorns the banks of the Danube, at Ratisbon.

The character given to the building by its mythological appellation, is carried out by the sculpture which adorns the interior. The adaptation of the national fables of the early Germans to a building so entirely national in its conception as the Walhalla, is most appropriate, and certainly the most original feature of the design.

It might be wished that the architecture of this splendid building had shared in the spirit of nationality of which in all other respects it is so characteristic, or at least that it had been more original in design. But as far as regards the exterior, it can claim the merit only of being an excellent restoration of the Parthenon; the architect has made more than ample atonement for rejecting the mythology of the Greeks, by most scrupulously following their architectural model. For this want of invention he seems quite willing to hold himself responsible, by stating that, though the Grecian Doric order was recommended, he was left to the free exercise of his judgment in every other respect. I am, notwithstanding, inclined to suspect that the hint given to the competing architects in the original instructions, to the effect, that an imitation of some approved model of antiquity would be preferred to a less beautiful, though more original invention, influenced him more than he chooses to confess.

The enormous substructure of masonry and large "step-like plinths," upon which the temple is elevated, appears to be an injudicious arrangement: it has the effect of making the principal object, the building itself, appear insignificant compared with its subordinate pedestal. The effect must not be judged, however, from a geometrical elevation; for it must be remembered that the building stands upon a considerable eminence, and that the consequent foreshortening, when seen from below, must in a great measure obviate this objection.

The arrangement of the interior is very skillful, and in many respects original. The task of introducing a method of roofing unknown to the Greeks, but designed in the spirit of their architecture, was a difficult one, and is well overcome. The roof is of cast-iron, of which the construction is visible, leaving open spaces glazed for the admission of light, and by means of sculpture rendered highly ornamental.

The division of the hall by the projecting masses, or wings, which originate in the necessary support of the roof, is a disposition which produces animation and a play of light and shade, and also increases the apparent extent of the building. These wings boldly projecting from the side walls, break the monotony of the simple parallelism of the plan,

and always conceal a portion of the busts which occupy the lower range of walls, and which, from their great number and similarity, would otherwise have become wearisome. The upper portion of the side walls is visible the entire length, interrupted only by the beautiful Walkyren caryatides, which form the principal ornament of the interior, and upon which the eye of the spectator first rests.

The temple, exclusive of the substructure, incloses a space of 234 ft. in length, and 107 ft. in breadth, surrounded by fifty-two Doric columns, 31 ft. high, and 5 ft. 10 in. diameter. The internal length, including the apisthodomus, is 171 ft., the breadth 92 ft., and the greatest height 53 ft. 5 in. Height of the lower order 24 ft. 5 in.; the upper order 17 ft. 5 in.; and the caryatides 10 ft. 5 in.; height of the temple outside to the summit of the pediment, 61 ft. The substructure is 106 ft. high, 236 ft. in breadth, and 425 ft. in depth. From the level of the Danube to the summit of the temple is 204 ft.

The first large division of the terrace is of Pelægic construction, and of polygonal blocks of a marble-like limestone; the second division, and likewise the three large step-like landings below the temple, are of the same stone, and formed of regular blocks, but of unequal height and length, as is found in many buildings of the Greeks,—as in the walls of Kalidon, and also in the theatre of Marcellus, in Rome. The columns are 5 ft. 10 in. in diameter, and formed in eleven blocks.

The severe style of the exterior architecture is relieved by the sculpture in the pediments, consisting of highly relieved groups in white marble, from the hand of Schwanthaler, from designs made by the king. The first illustrates the battle in Teutoburger Walde, under the victorious Arminius; the second represents Germany, to whom, after the catastrophe of 1813-14, the representatives of the united forces are presenting the lost provinces.

The site was so chosen that the south end of the temple should present the principal entrance and access for those on foot. In ascending, by means of the different steps and terraces, first to the right, and then to the left, the building and prospects of the distant country are presented to the visitor under various and continually changing points of view. Having arrived by 140 steps at the second terrace, a bronze door is seen, which leads to an arched chamber. This chamber is termed the Hall of Expectation, and is intended for the reception of busts of great men still living, from whence, when the occasion arrives, they are removed into the Walhalla itself. Two other flights of steps lead to the pronaos and principal entrance of the temple.

The arrangements of the interior demanded all possible space for the reception of the busts, and their proper distribution was a leading feature of the design. It was necessary that the busts should be all of equal size, and of the Greek therm form; and also, in order to typify the universal equality of all in Elysium, that they should be placed in rows according to their dates only, without individual distinction.

It was then essential that the monotony of the *coup d'œil* of so many similar-sized heads should be got rid of. The construction of the roof, which of course could not be left open like the ancient hypothetical temples, and which therefore required supporting beams, sustained by four projecting masses from each longitudinal wall, so as to lessen their span: this form offered the best means of avoiding the objectionable repetition; and it was thus attained, namely, that in a general view along the hall, a large proportion of the busts would be always concealed from the spectator, by the projecting architectural masses. At the extreme end is a large gallery, and, in each longitudinal wall, a passage introduced, both which, during an inauguration or other ceremony, serve for the accommodation of spectators. In designing the building, the architect always had in view the celebration of some solemn and poetic ceremony, as, for instance, that certain periodical national associations should be held, having for a principal object the admission of a new bust, and the solemn inauguration of a new hero to the halls of the Walhalla. On such an occasion a processional train would ascend the steps to the first terrace; here the inaugural bust would be taken from the Hall of Expectation, and would be

appropriately decorated for the occasion, and from thence be borne in procession to the next terrace, and so carried into the temple. Upon opening the great bronze doors, the procession would be received by a chorus of singers, who would remain unseen in the gallery. Spectators would be permitted only in the gallery and passages, and the hall remain consequently quite free for the train, which would proceed in choragic order to the place appointed for the reception of the bust.

It was important that the interior decoration should tend to promote in the spectator the frame of mind which the foregoing ceremony had awakened, and therefore it was the desire of the accomplished founder of the Walhalla, that the aid of rich descriptive sculpture and ornament should be called in as the most effective means of so doing. In the mythology of our forefathers, the Walkyrie were beautiful maidens, whose duty it was to bear dying heroes from the field of battle to the palace of Odin, there to be entertained with never-ending banquets, and to dwell for ever in the paradise of the valiant.

Statues of these beautiful companions of the beatified German heroes have been employed as caryatides, to avoid the multiplication of severe architectural forms, which are apt to produce mechanical plainness, and also, in order to relieve the monotony produced by so large a number of busts. These Walkyren caryatides, sculptured in marble by L. Schwanthaler, are habited, as near as is known, in the ancient German costume, and are employed to support the cornice and roof. The heroes of the Walhalla are necessarily divided into two classes, namely, those who, from the want of existing portraits, are recorded only by name, and those of whom busts are really extant. To the first of these is allotted the upper division of the inner compartments of the walls, and their names are inscribed in the spaces between the fourteen caryatides. The busts in a double row, partly upon a continued pedestal, partly upon projecting marble bearers, are divided into six classes, over each of which presides a female thorn-shaped statue, sculptured by Rauch, and having reference to the class over which she presides.

In order to complete the allegorical sculpture, the interior pediments formed by the horizontal beams, and the sloping roof, are enriched by three sculptured bas-reliefs, in which are represented the three principal epochs of the northern mythology. In the first is seen the giant Ymer, born of the moisture engendered by the hot wind from Muspelheim and the cold mists from Nifelheim, and from his shoulders spring the first human beings, Askar and Embla. Near him are the Lord of Muspelheim, Surtur the god of light and warmth, and Hela the goddess of Nifelheim. Foliage of the ash and elm fill up the angles of the pediment. In the second pediment appear the principal inhabitants of Asgard; Odin with his spear (tugner), and Frigg with her golden spindle, seated upon their throne Sild-kjulf; on the right is Thor with his terrible hammer Mjolner, striking the Roman eagle to fragments, and Balder, the youthful god of Eloquence. On the left Braga, the god of wisdom and poetry, with his goddess Iduna, who, like the Greek Hebe in Olympus, presents the heroes of the Walhalla with the golden apples of immortality. The ravens of Odin fill up the angles. The centre of the third pediment is filled with the mighty ash tree Ydrasil, on the summit of which the eagle of Odin spreads his wings. Beneath the roots flows the fountain of wisdom with which the tree is watered by the three Nornies. In the angles are the squirrels Rotataskr.

Beneath this, and between the upper and lower orders, is introduced a large bas-relief in eight divisions, which, according to the command of the royal founder of the Walhalla, illustrates the history of the German nation from its earliest period to the introduction of Christianity, and was designed and executed in white marble by Martin von Wagner, in Rome. This admirable work, 221 feet in length, and 3 feet 6 inches high, embraces the following eight principal events. 1st. The peopling of Germany by settlers from the east and the Caucasian countries. A mighty train, in long procession, of wild but beautiful forms, preceded by warriors, followed by their wives and children, and closed by shepherds, are represented passing